Renegade Press

mini-series: ONE of two—get 'em ALL!

TERRY BEATTY'S

THE PHONY Pages

2.00 CANADA 1.70 IN U.S.

1 APR

BEAM ME UP SCOTTY.

GO BACK TO SLEEP, LEONARD. YOU ARE NOT YET A SPACEMAN.

DOCTOR McCOY.

I'M de Blue Kid See - an dat's on de Up an up

AN ERRONEOUS CHRONICLE OF THE GRAPHIC STORY MEDIUM

A SPECIAL MESSAGE FROM BARON MUNCHAUSEN

THE PHONY PAGES is an erroneous chronicle of the graphic story medium - a false history of fabricated funnies - a collection of crackpot cartoons. In short, it lies like a rug. The creator of this maddening mess, Terry Beatty, is obviously a demented madman, unable to discern fantasy from reality. I wouldn't listen to a thing he has to say.

Baron Munchausen

A MESSAGE FROM TERRY BEATTY

A few thank yous are in order - first to Alan Light, who published the original run of THE PHONY PAGES in his BUYERS GUIDE FOR COMIC FANDOM, and to Deni Loubert for bringing them in their new improved form to a new improved audience. Charlie Roberts (of Hellam, PA) and Max Collins (of Muscatine, IA) deserve a toss of the PHONY PAGES pie for suggesting many of the ideas contained in these pages. A very special thanks also to Max and his wife Barb for lending assistance to this project above and beyond the call of duty.

Finally, my apologies to all the cartoonists whose creations I have twisted and turned topsy-turvy to create THE PHONY PAGES - the malfeasant mumbo jumbo contained herein is my perverse way of thanking you for all of the magic you've worked with your pens and brushes.

Terry "Madman" Beatty

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JULY 4-6 CHICAGO COMICCON

Michael Cherkas (The Silent Invasion)
Larry Hancock (The Silent Invasion)
Max Collins (Ms. Tree)
Terry Beatty (Ms. Tree)
Joe Judt (Strata)
Ray Murtaugh (Strata)
Jim Brozman (Strata)
Rick Hoberg (Eternity Smith)
Dennis Mallonee (Eternity Smith)
Dan Day (Cases of Sherlock Holmes)
Bob Burden (Flaming Carrot)
David Darrigo (Wordsmith)
Deni Loubert (Publisher)

JULY 25-27 ATLANTA FANTASY FAIR

Bob Burden (Flaming Carrot)
Rick Hoberg (Eternity Smith)
Dennis Mallonee (Eternity Smith)
Joe Sinardi (Maxwell Mouse Follies)

JULY 31 - AUG 3 SAN DIEGO COMICCON

Michael Cherkas (The Silent Invasion)
Larry Hancock (The Silent Invasion)
Joe Judt (Strata)
Ray Murtaugh (Strata)
Jim Brozman (Strata)
Max Collins (Ms. Tree)
Terry Beatty (Ms. Tree)
David Darrigo (Wordsmith)
Barb Rausch (Neil & Vicky)
Bob Burden (Flamming Carrot)
Dan Day (Cases of Sherlock Holmes)
Dennis Mallonee (Eternity Smith)
Rick Hoberg (Eternity Smith)
Deni Loubert (Publisher)

Please note that there will be a cocktail party at the Golden Apple Comic Shop, 7711 Melrose Ave. in Los Angeles on Tuesday August 5th. It will be hosted by The Golden Apple and Renegade Press as an informal get together for fans to talk to the artists and to see how a company like Renegade survives. Everyone from Renegade will be there (with the exception of R.G. Taylor from Wordsmith). It will run from 7-9 p.m., and probably spill over into the nearest bar, if I know Renegade. Everyone is welcome to come. Bring your friends, even if they don't read comics!!

TERRY BEATTY'S THE PHONY Pages

Published twelve times a year by Renegade Press, 10408 Oxnard Street, North Hollywood CA, 91606. All contents© 1981, 1986 by Terry Beatty. The stories characters and events portrayed in this publication are completely fictional. No real persons, living or dead, without satiric purpose, are intended or should be inferred. J.R. "Bob" Dobbs is a trademark of The Sub Genius Foundation and is used with permission. Any inquiries regarding use of the characters, images, or situations depicted should be addressed to Deni Loubert. No unauthorized reproduction allowed except for review or other journalistic purposes. Advertising rates furnished on request. Printed in Canada by Preney Print & Litho Inc., Windsor, Ontario.

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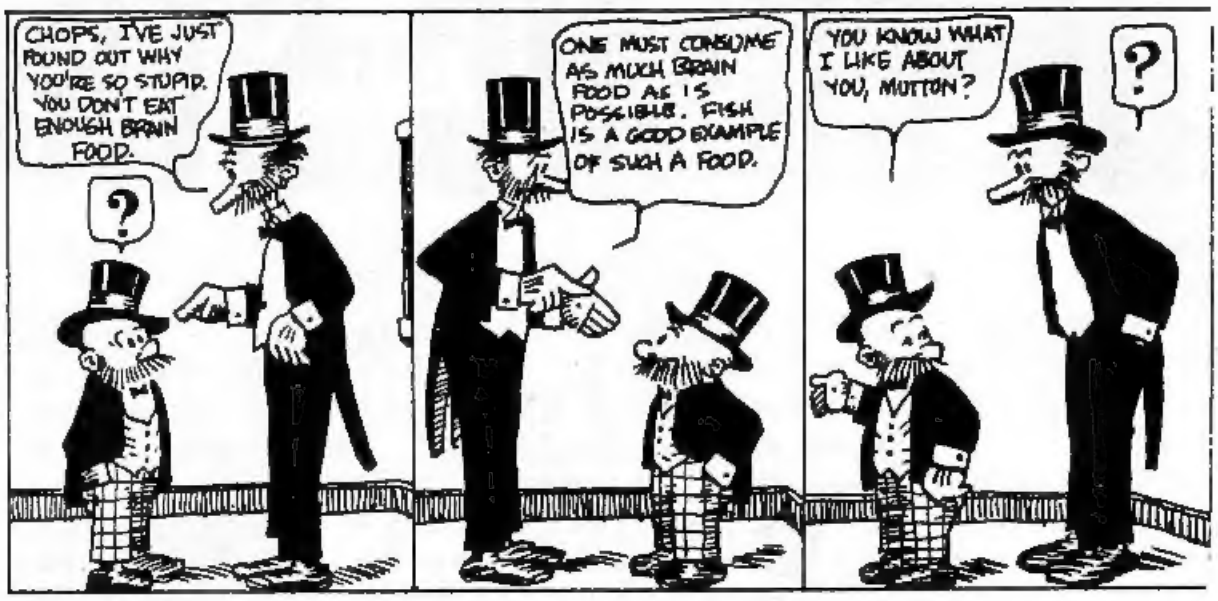
THE COMIC STRIP

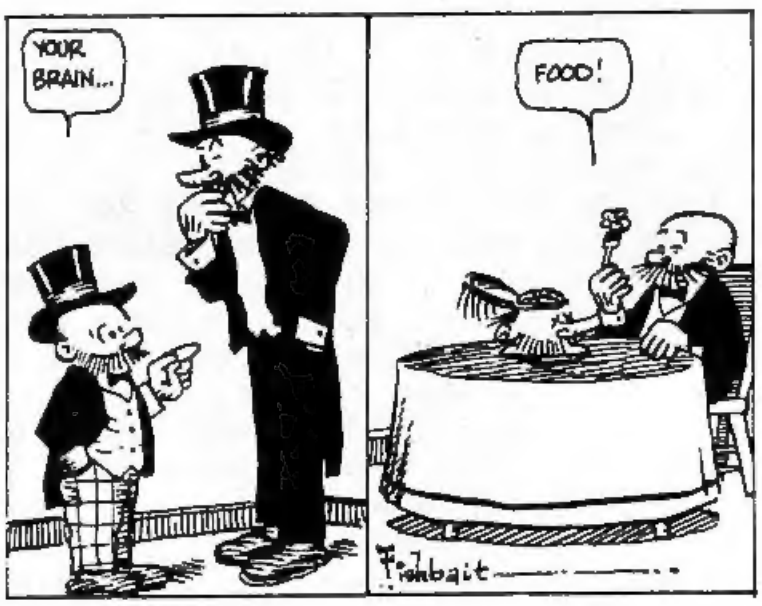
R. F. Gainsborough's THE BLUE KID is generally accepted as the first true American comic strip. He first appeared in May, 1895, in William Foster Kane's NEW WORLD RAG, a sleazy scandal sheet that traded mainly in gossip, and was sold exclusively at neighborhood food markets.

Gainesborough, a drop-out of the McMickmick University in Cleveland, was booted out of Paris when he attempted to study art there. Accounts vary, but it is generally accepted that the reason for his removal from that country was the bad reception accorded to his showing of "Poodle Portraits" at a French art gallery. Upon his return to America, Gainsborough took up cartooning, working for most of the major humor publications, including FUDGE, PUNK and FILE.

Kane, who was looking for a new feature to boost the sales of his RAG, hired Gainesborough away from the higher-paying humor magazines (some have suggested that blackmail was involved, but this suggestion seems to have no basis in fact). Gainsborough began a series of cartoons for the Sunday edition of the RAG, entitled, DRAB HOGIE'S ALLEY. The "kid" was a mute bystander in the first cartoon, not intended to be the main character at all, but public interest in the strange little imp soon caused the entire strip to be given over to his adventures. An interesting note is that the printer who colored the first few DRAB HOGIE'S ALLEY cartoons mis-read Gainsborough's color guide, and colored the "kid's" outfit a bright yellow. This was soon corrected, and the "kid" was to be colored blue from then on, giving rise to the phrase, "blue journalism," which became synonymous with Kane's sleazy publications, and others of its type that followed.

Although there were many comic strips created between 1895 (when THE BLUE KID debuted) and 1907 when the first MUTTON CHOPS strip by Bud Fishbait appeared, all those interim strips were features of the Sunday color section only. It wasn't until MUTTON CHOPS made its way into America's newspapers that we had our first full-fledged daily comic strip.



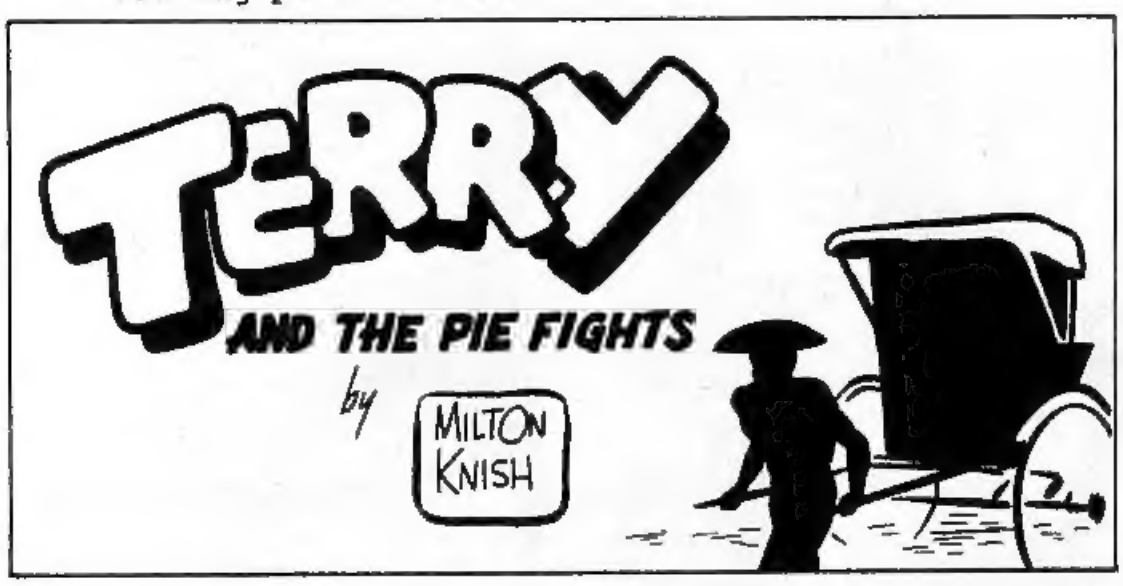


MUTTON CHOPS was, by today's standards, an unbelievable collection of violence, racism and sexism. It was for many years the most popular comic strip in America. An example of Bud Fishbait's penchant for violent gags is reproduced above. This particular strip is from a five year period in which each strip ended with either (and sometimes both!) of the main characters dead. Miraculously, Mutton and Chops would find themselves alive again for the next day's strip (no explanation, of course), only to be killed again in the final panel.

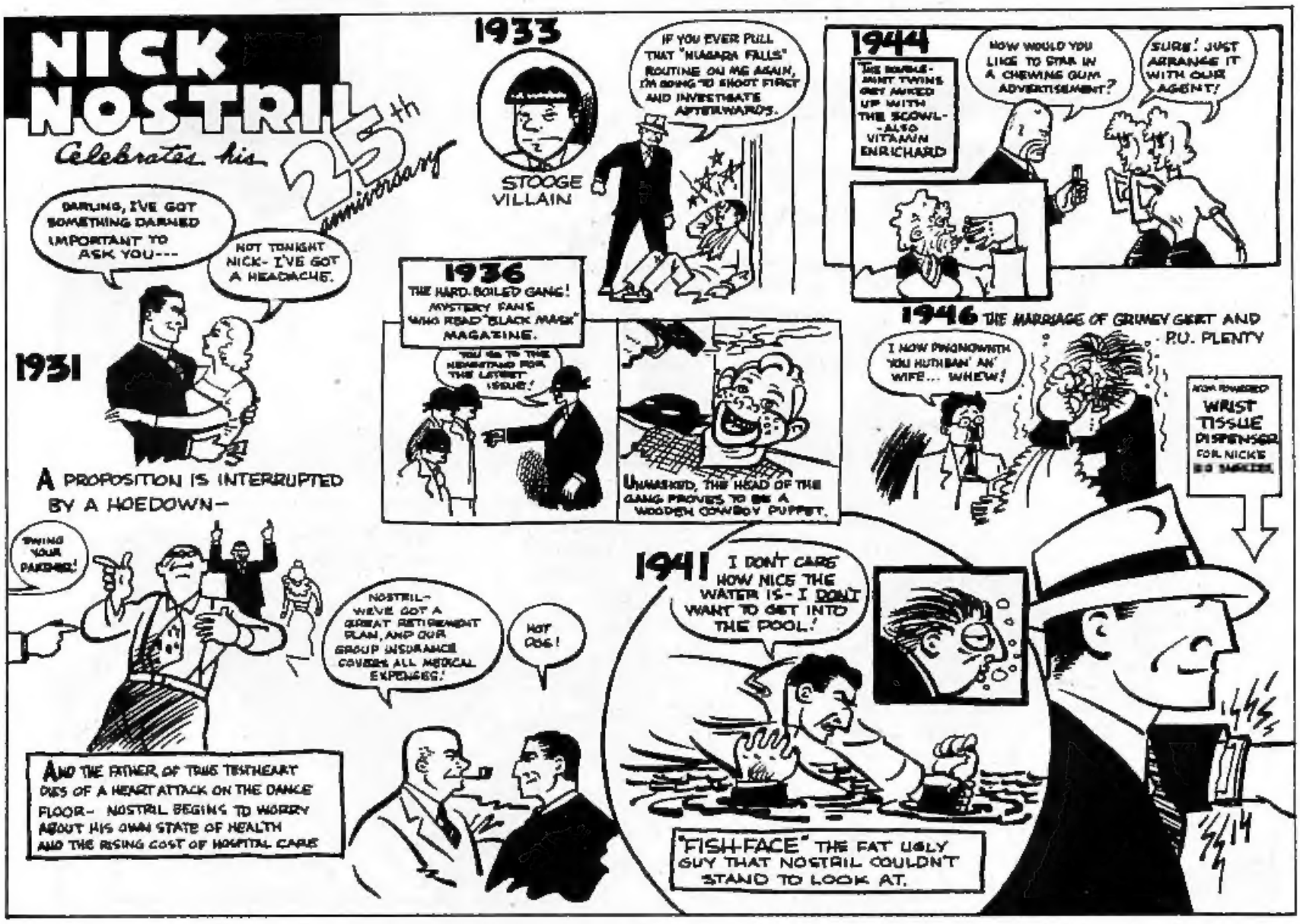
A single panel from a period of the strip which some believe to have been "ghosted" by GNUTTY GNAT artist, Goering Herrmann, is reproduced here. Although a brief glance at the strip might lead one to believe that to be true, a closer study of it reveals that these two examples of MUTTON CHOPS were, without a doubt, drawn by the same artist. If Herrmann had drawn the example reproduced here, then why does Fishbait's signature appear on the drawing? This is a fact overlooked by those expounding the Herrmann theory.

LITTLE NIMOY IN SLUMBERLAND was the creation of "Doctor" Winsor McCoy, and ran in only half a dozen newspapers in the early nineteen-hundreds. A variation on the theme of McCoy's earlier strip, DREAMS OF THE RABID FRIEND, LITTLE NIMOY was never taken to heart by the American public, who found it simply too strange and incoherent. McCoy later gave up cartooning for a career in animation, but his concept of "cartoons for radio" was as much a failure as his comic strips.

Although Milton Knish's TERRY AND THE PIE FIGHTS ended its long run several years ago, modern day fans of the strip still wonder why pie fights are referred to in the title. This Sunday page from early in the run of the strip should help clear up the mystery. Though the pie fights were soon dropped from TERRY, all early episodes concerned these "three crazy guys" who followed our heroes around the orient, tossing pies at them.

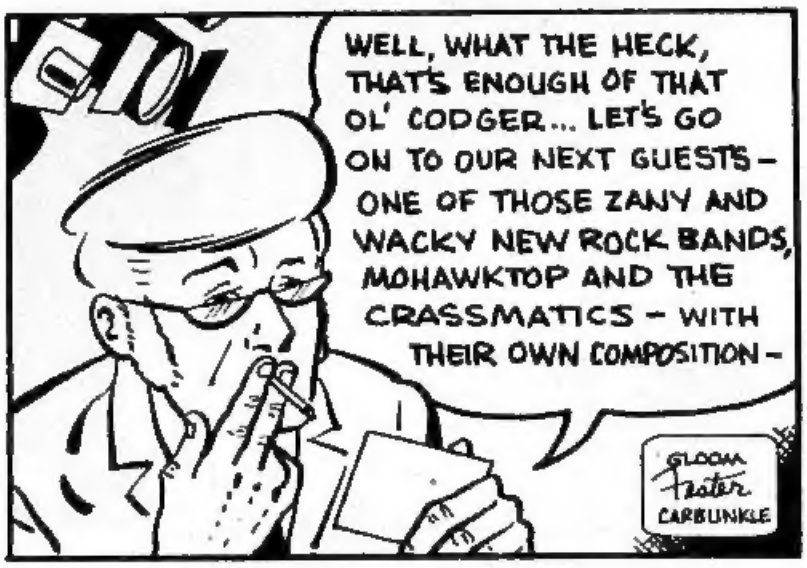


This special page was published in select newspapers on October 4, 1956 in honor of the 25th anniversary of NICK NOSTRIL. The strip caused a sensation when it premiered by being the first comic strip to show a heart attack. Critics feared that the portrayal of such an incident would cause more timid readers to have heart attacks themselves. When asked about this, Jester Gloom replied, "Huh?"

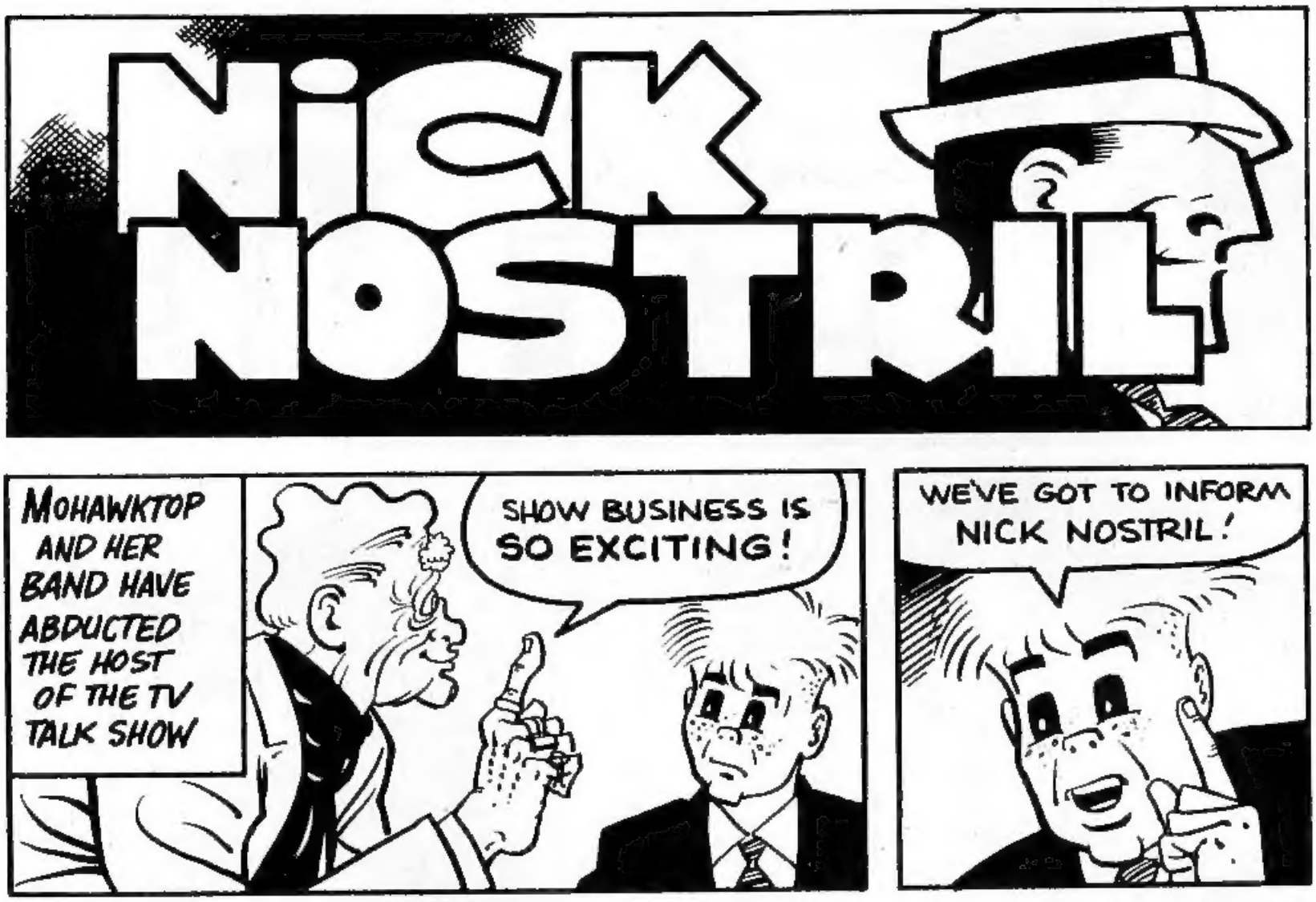


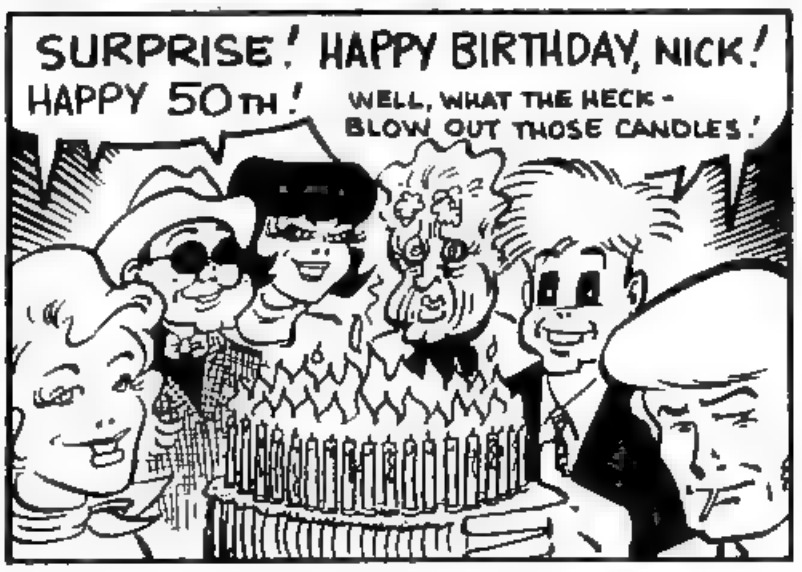
In December of 1977 Max Allan Jim Bob Lee Harvey Carbunkle III and Lester Fester took over creative control on NICK NOSTRIL from NOSTRIL's creator, Jester Gloom. Their first NOSTRIL continuity saw the return of the long-forgotten character, Vitamin Enrichard.

In addition to re-introducing classic NICK NOSTRIL characters, the new NOSTRIL team revived the old Jester Gloom-ism of basing some of the strip's characters on real people (like the talk show host featured in this Sunday page). Writer Carbunkle's background in music (as a former Hi-Fi repairman) led him to introduce several villains with musical backgrounds.

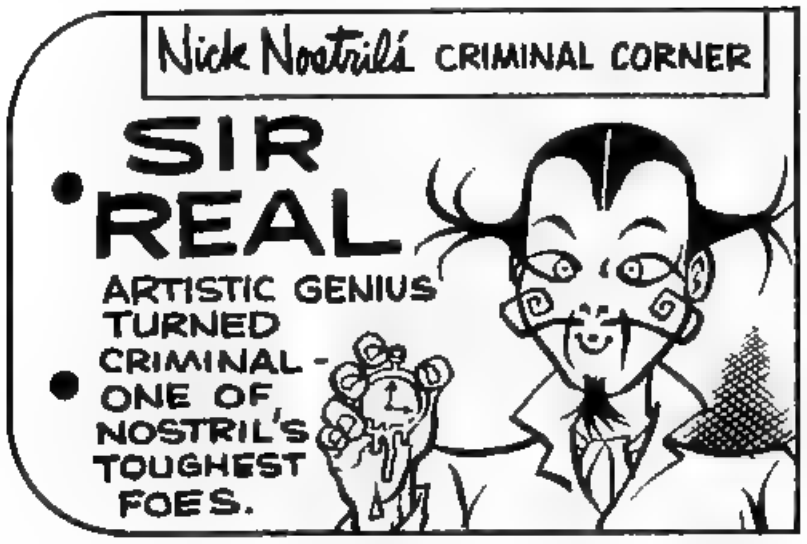


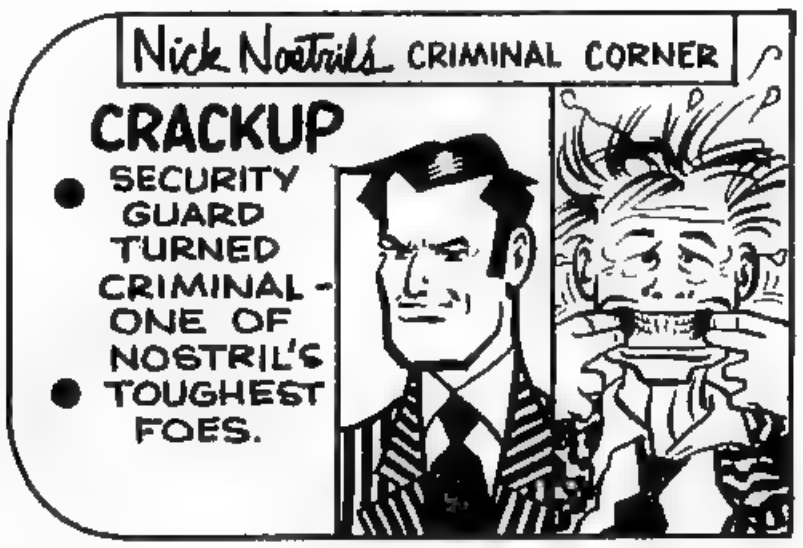
It is not unusual for the villains in a current NICK NOSTRIL sequence to be the offspring of classic NOSTRIL villains. The trio of criminals seen only in silhouette on this Sunday page are Mowhawktop, Hattop's daughter, Fish-face Jr. and Grumble's son.

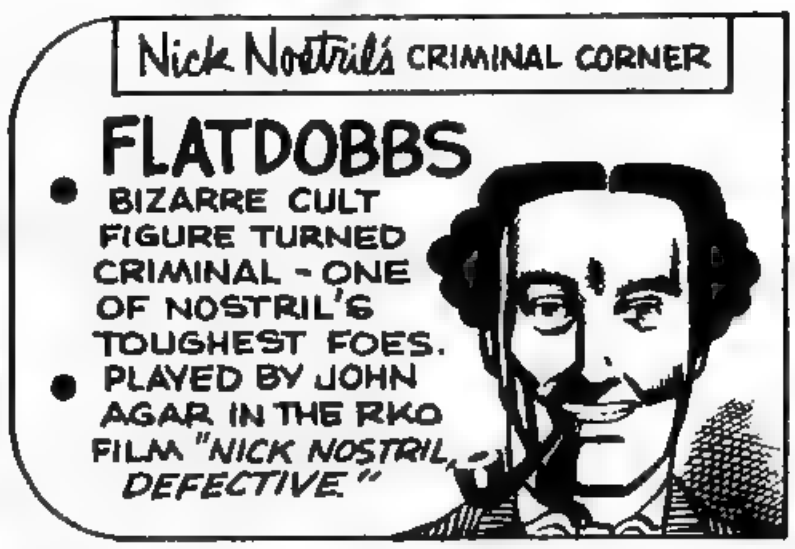




On the following page are four examples of NICK NOSTRIL's companion feature, NICK NOSTRIL'S CRIMINAL CORNER, featuring many of Nostril's toughest foes.







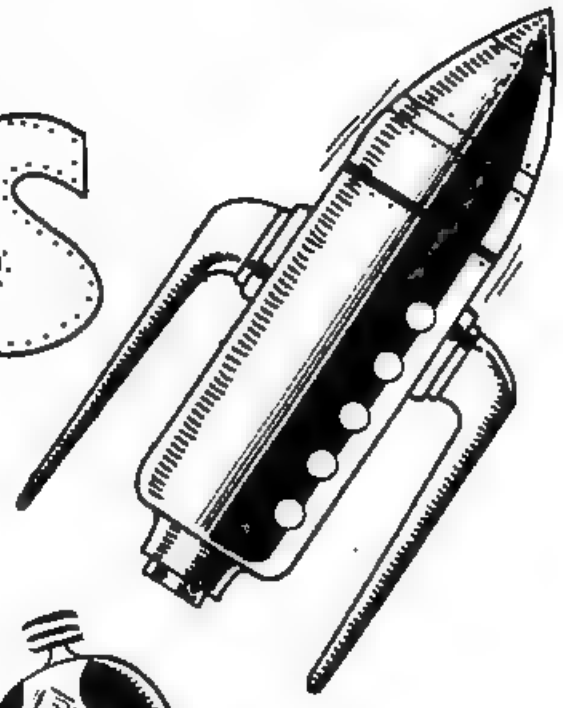
A successful detective strip, created in the wake of NOSTRIL's popularity, was SECRET AGENT K-9, by Spaniel Houndmutt and Oldog Treymond.

SECRET AGENT K-9

Artist Treymond left K-9 after a few continuities to create the science-fiction strip. FLASH BORMAN.

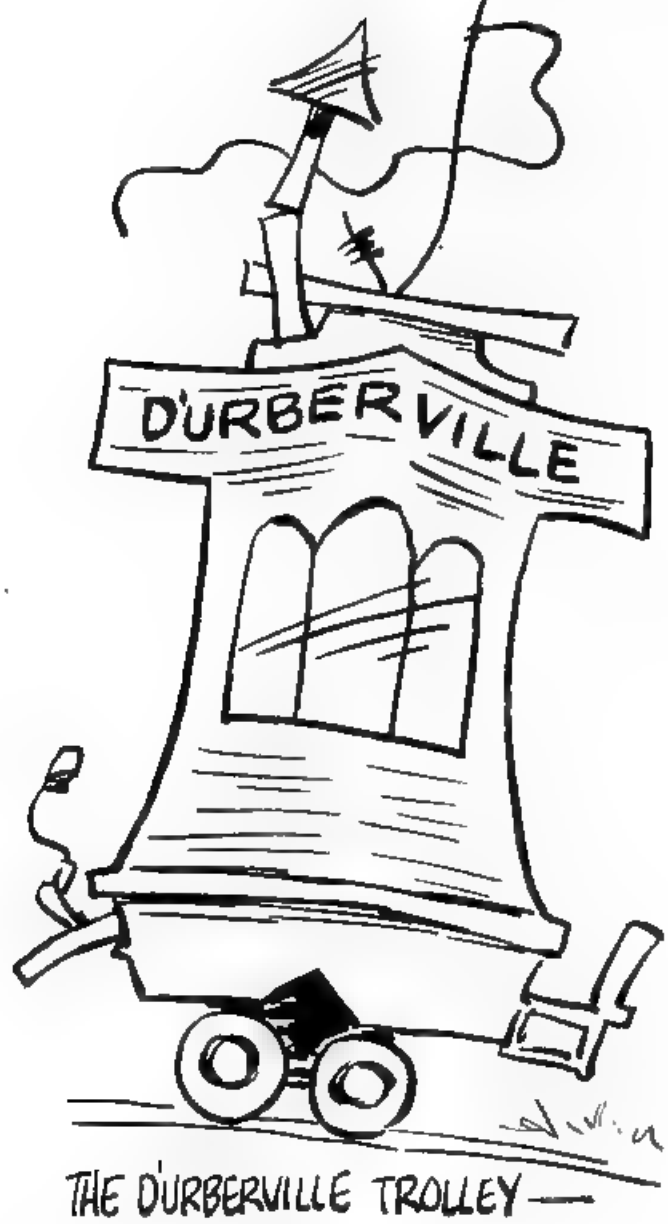
FLASH BORMAN

WILL ROGERS IN THE 25TH CENTURY



"ALL I KNOW IS WHAT I READ ON THE TELE-SCREEN"
Will "Buck" Rogers

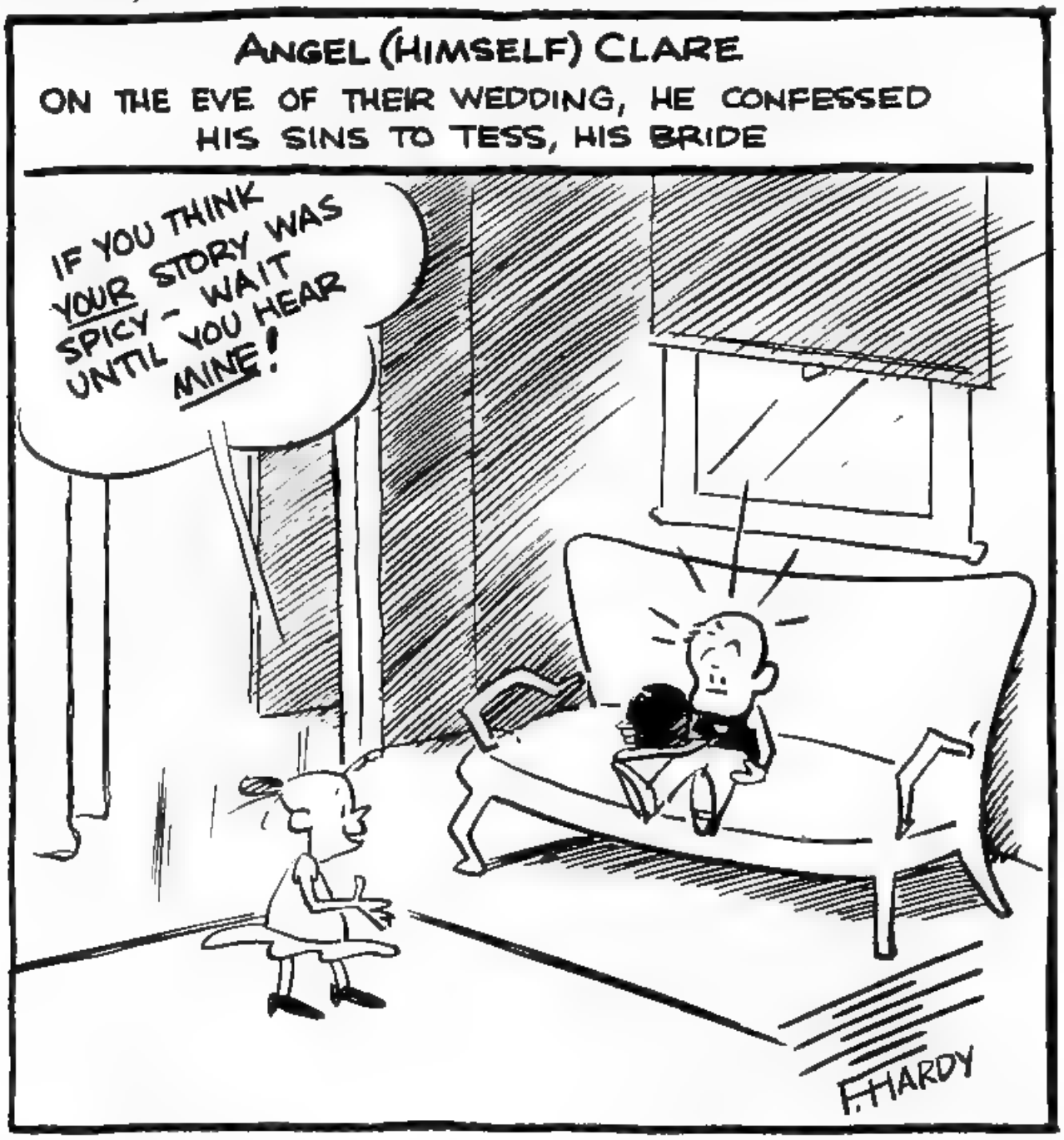
Like K-9, BORMAN was created to compete with another hit strip, WILL ROGERS IN THE 25TH CENTURY. Rogers was a 20th century humorist transplanted to the future, famous for his many witticisms, including, "I never met a BEM I didn't like."



THE D'URBERVILLE TROLLEY —

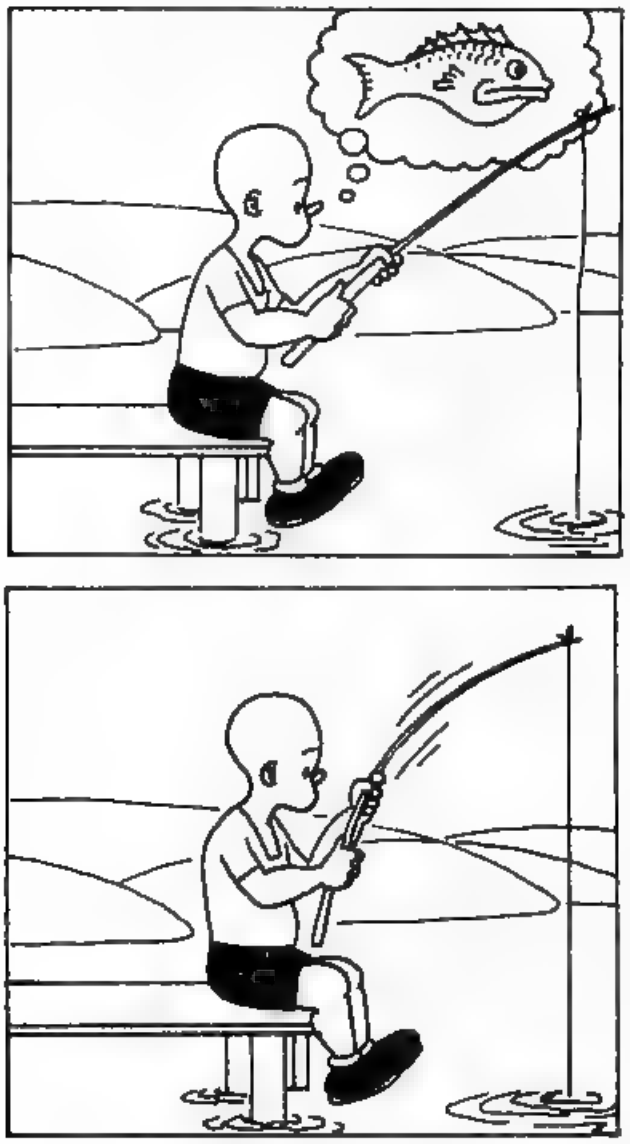
JACK (SKIPPER) DURBEYFIELD, TESS' FATHER —

D'URBERVILLE TROLLEY was the creation of Fontaine Hardy, the grandson of Thomas Hardy. Fontaine based his comic strip on one of his grandfather's most famous works, TESS OF THE D'URBERVILLES. Despite the lighthearted approach Fontaine brought to the story, it was still too depressing to be much



of a hit with the American public. Recently, Fontaine Polanski (Fontaine Hardy's grandson) made a more serious (but just as depressing) film adaptation of the Thomas Hardy novel.

'ENRY
"FISHIN'... CHIPS?"
by JOHN LIMEY



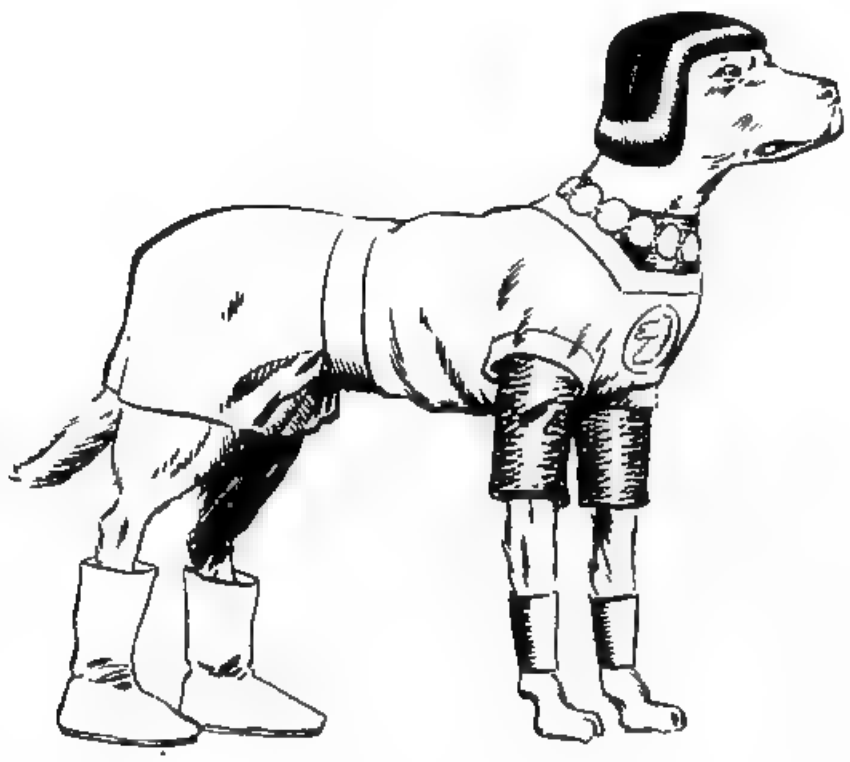
What was to become the most popular pantomime strip in the world made its debut in 1935. The fact that the strip had no word balloons or captions to translate made it impossible to translate the strip for foreign language and overseas markets. This problem was overcome by having separate versions of the strip drawn for each country it appeared in. Reprinted here is the logo for the French version of the strip - Carl, Andre's son, is the French cartoonist who draws HENRI, while in England, John Limey creates 'ENRY for the daily papers (Limey also draws a separate version for the older English audience, called HENRY VIII).

Another quite popular silent comic strip character is THE LITTLE MING. O. Goshwow's strip was distributed by Ming Features, and premiered in 1933. One of the most famous LITTLE MING Sunday pages involved Ming carrying out his duties as the emperor of Mongo - torturing innocent citizens, collecting outlandish taxes and such, only to then have the drawbridge of his castle opened, step outside and take in the morning quart of milk just like any suburbanite.

Other popular pantomime strips are FERD AN' ETHYL by Rik (Ricky Ricardo) and Hairy Hands' LOUIE LOUIE. Hands' strip did not begin as a pantomime, but became one after every newspaper that carried the strip refused to print the racy dialogue Hands gave his characters.

Not technically a pantomine strip, Ernie Burningbushmiller's NUNSY was nevertheless short on dialogue due to the vow of silence taken by the diminutive sister.

PRINCE VALIUM started in 1937. Long considered one of the most exciting adventure strips around, the strip lost most of its adventurous feel in the late 1970s. The Sunday page reproduced here is a prime example of the depths to which this once thrilling adventure strip has fallen. The once brave Prince now does little else but sleep and dream. VALIUM's creator, Hal Pharmacy, lets us in on Val's dreams through his captions. Below is a promotional drawing of Val's faithful canine companion, Valiant Prince.

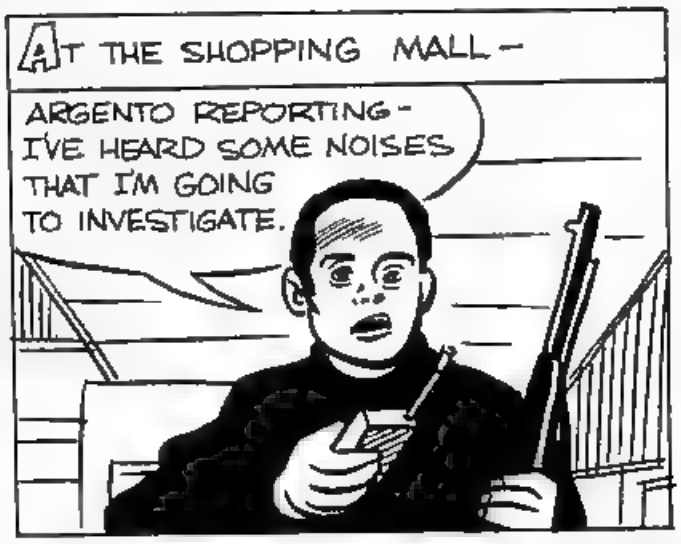


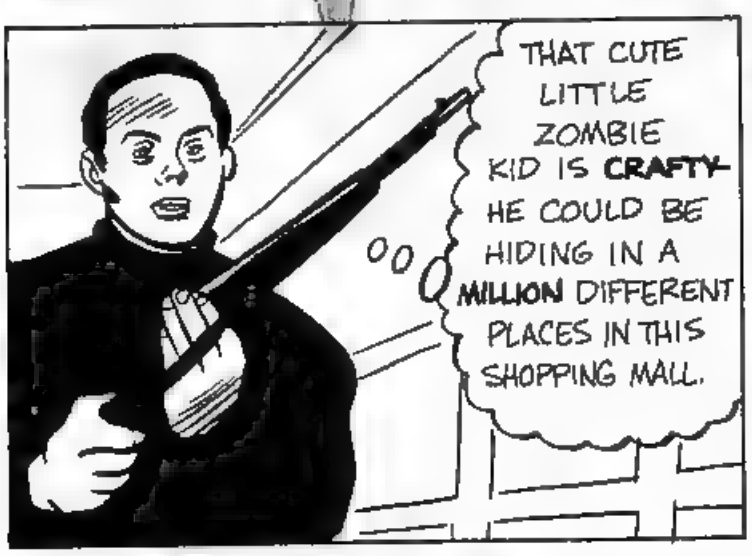
Prince Valium

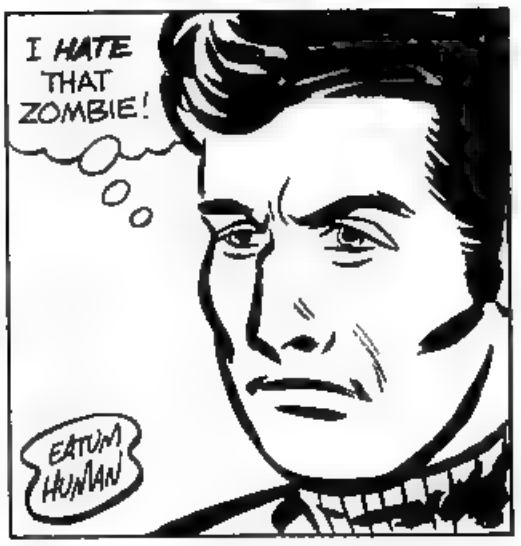
IN A DAZED DRUG STUPOR

CREATED BY HAL PHARMACY

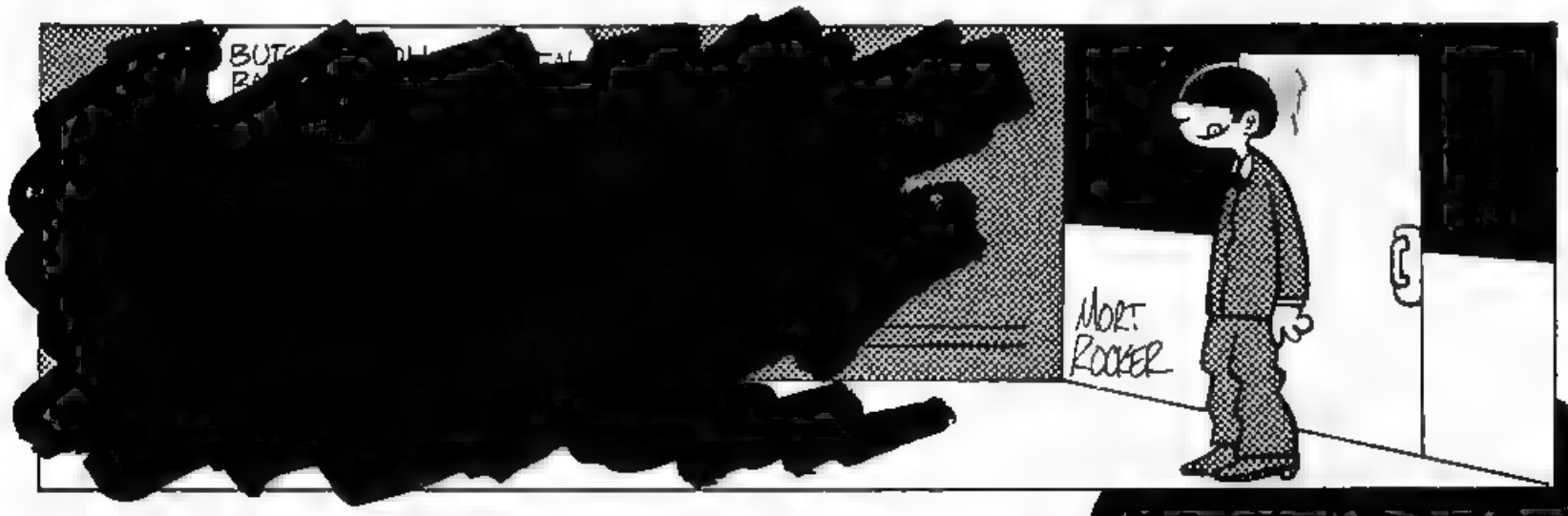
Here's an example of that popular science fiction strip, DONDY OF THE DEAD. The strip concerns itself with the playful antics of a young flesh-eating zombie (Dondy), and the efforts of the Zombie Killer Squad to wipe him out. The strip takes place in the future, after World War III. Dondy was left an orphan and a zombie after the nuclear holocaust of the war. Horror movie fans will note that DONDY OF THE DEAD was the inspiration for Georgio Romeo's classic fright films, NIGHT OF THE LIVING DONDY and DAWN OF THE DONDY. Romeo claims to be working on the script for his third and final DONDY feature, DONDY MEETS THE AZTEC ROBOT WOMEN.







BEATLE BAILEY By Mort Rocker



BEATLE BAILEY began in early 1964. The strip debuted just a few days before the rock group, The Beatles, made their first appearance on American television. At first, only a half dozen papers carried the strip, but with the advent of "Beatlemania," the strip became an amazing success.

BEATLE BAILEY cartoonist, Mort Rocker, has had more than his share of trouble with censorship. When Rocker did a series which featured Elvis Presley, many papers cut off the bottom half of the strips. The daily strip reproduced above illustrates how one Milwaukee newspaper carefully edited a sequence.

At right is a photograph of actor, Eddie Dizzy, who starred as a bespectacled BEATLE BAILEY in a very asuccessful series of motion pictures. The series began in 1964 with A GOOD NIGHT'S SLEEP (original title: FOUR EYES TO SEE YOU), and ended in 1978 with I WANNA HOLD YOUR GLAND. A popular stageshow based on the strip, BAILEYMANIA, had a successful run on Broadway.

PRESIDENT GARFIELD, the cat commander-in-chief, is the star of his own very popular comic strip. Trade collections of this comic have found their way onto the best-seller list.

THE SISKEL KID was a beautifully drawn, but often unexciting, strip. Siskel and his contrary sidekick, Pauncho, spent most of their time watching silent movies at the nickelodeon and debating their artistic merit and entertainment valve. After a long run, readers eventually gave THE SISKEL KID a "thumbs down."

One of the new breed of American comic strips is Lynndon Johnson's IT COULDN'T BE WORSE. The strip is actually a "spin-off" from Johnson's popular cartoon books, OHMIGOD, I'M PREGGIE!, HUSBANDS DO THE DARNDEST THINGS and THERE'S A MESS IN THE BATHROOM.

Scholars of the comic strip have been amazed by the sheer beauty of the drawing in this strip, the fine use of zip-a-tone and the oh-so-slick lettering. This strip will go down in history as one of the great ones.

HEY KIDS! LOOK WHAT'S HAPPENED NOW THAT YOUR FAVE COMIC STRIP CHARACTER HAS BECOME A...

"POPSTAR"

POPSTAR

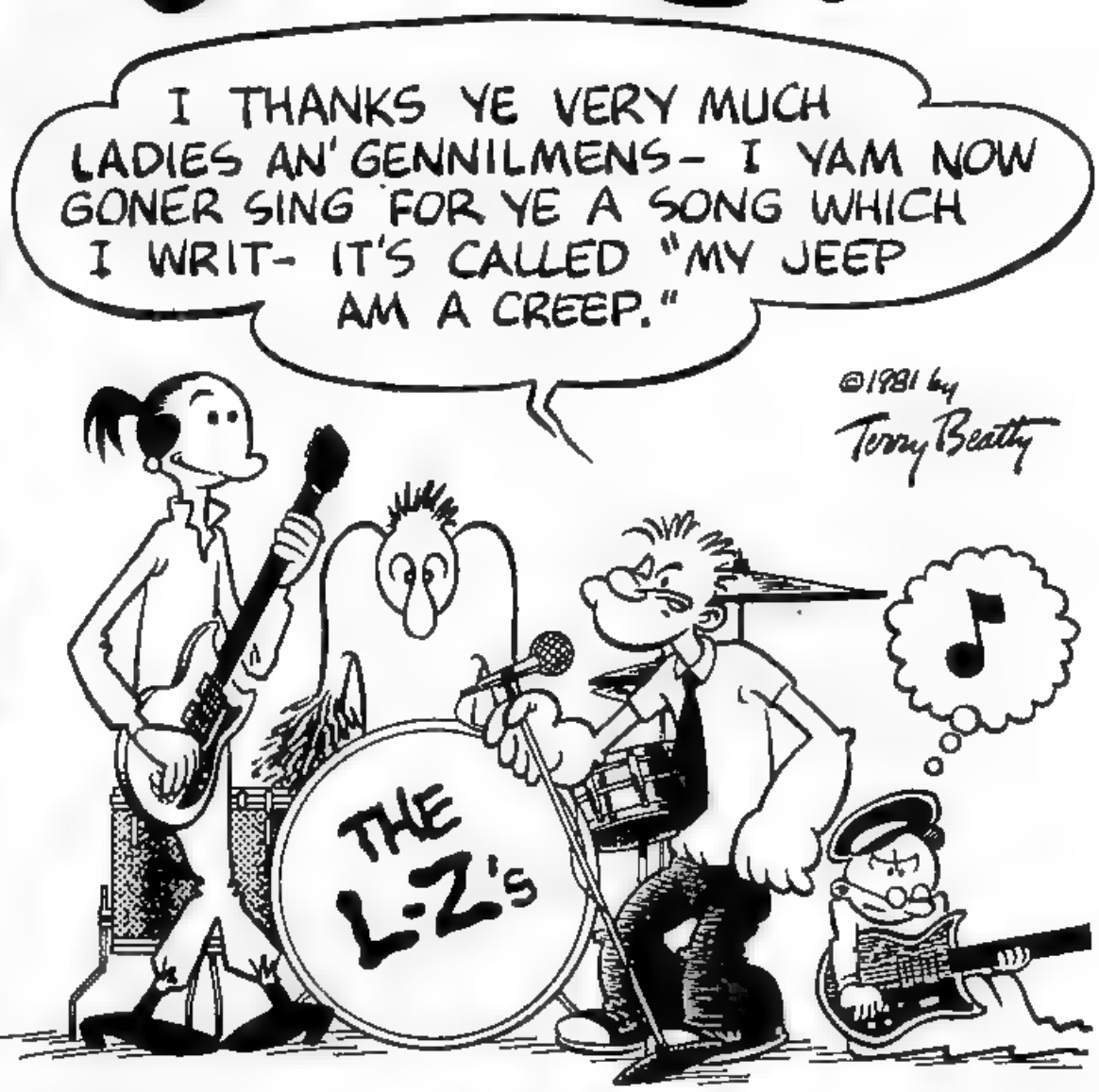
ALI VOIL

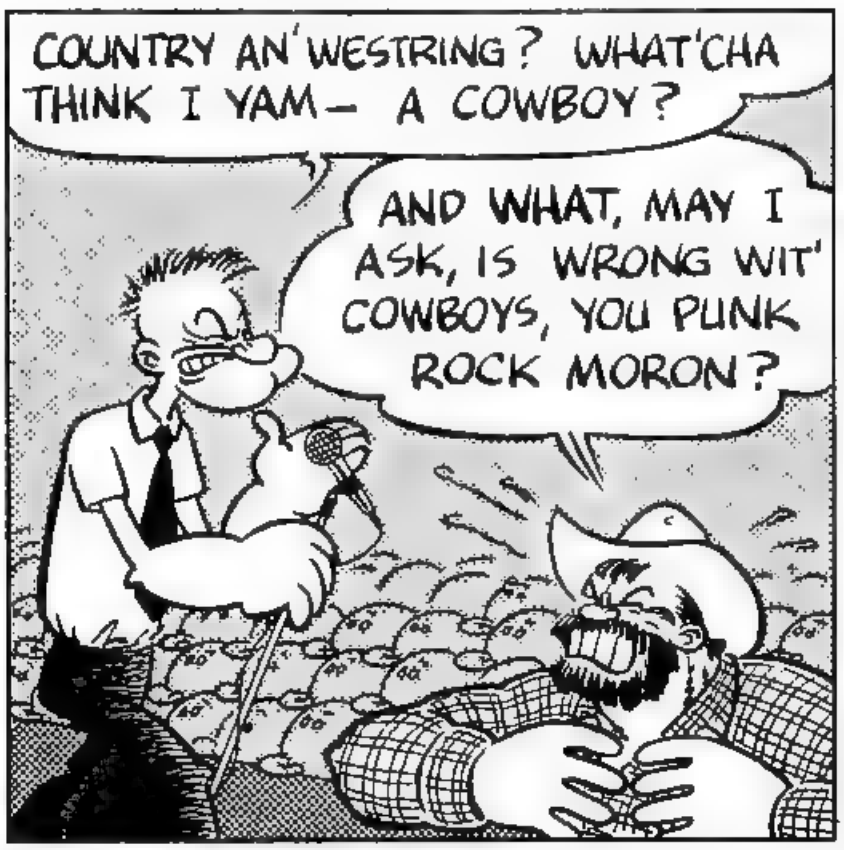
BRUTO

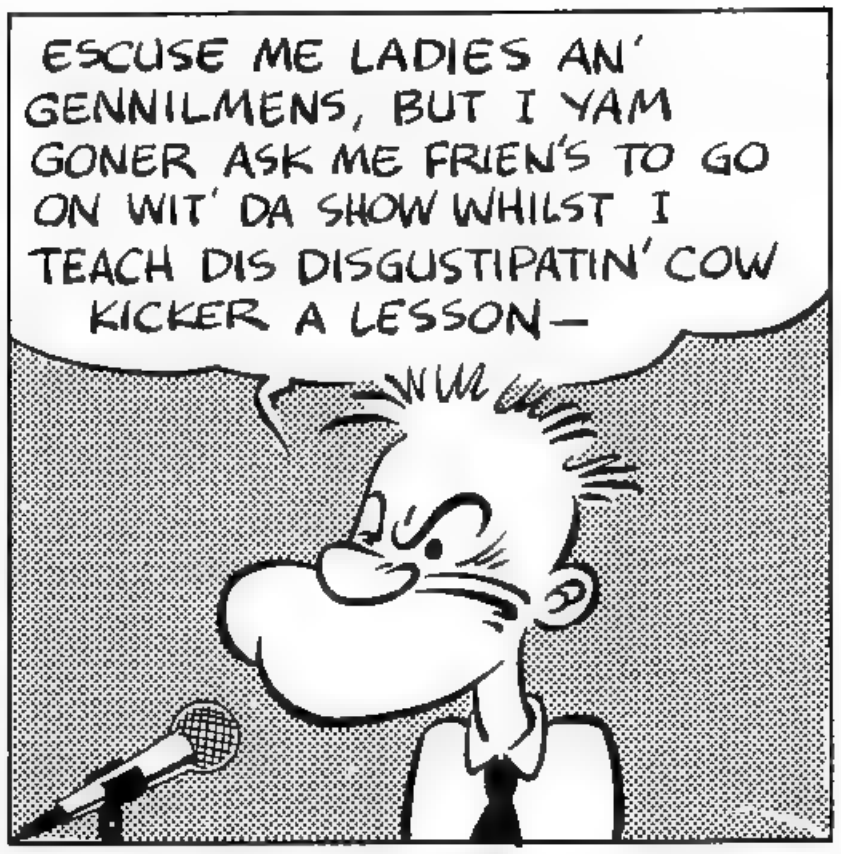
PEE PEE

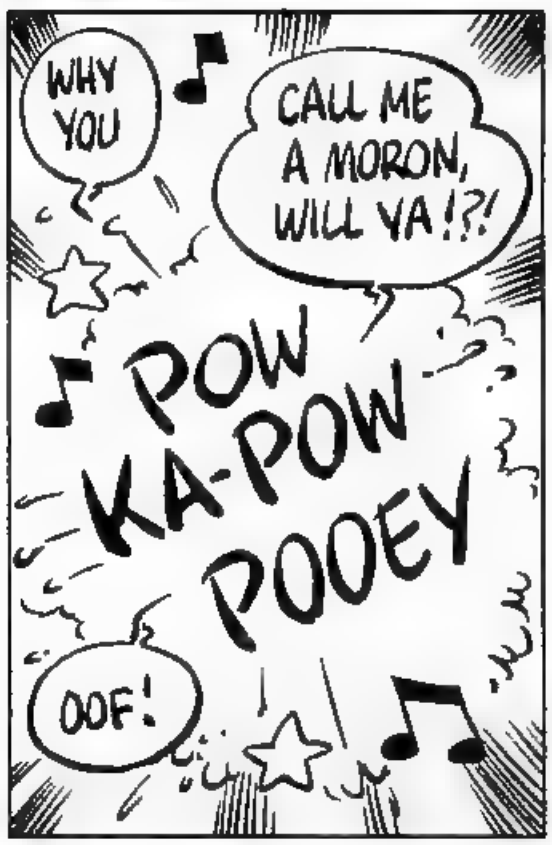
IGGY THE GOON

apologies to SEGAR



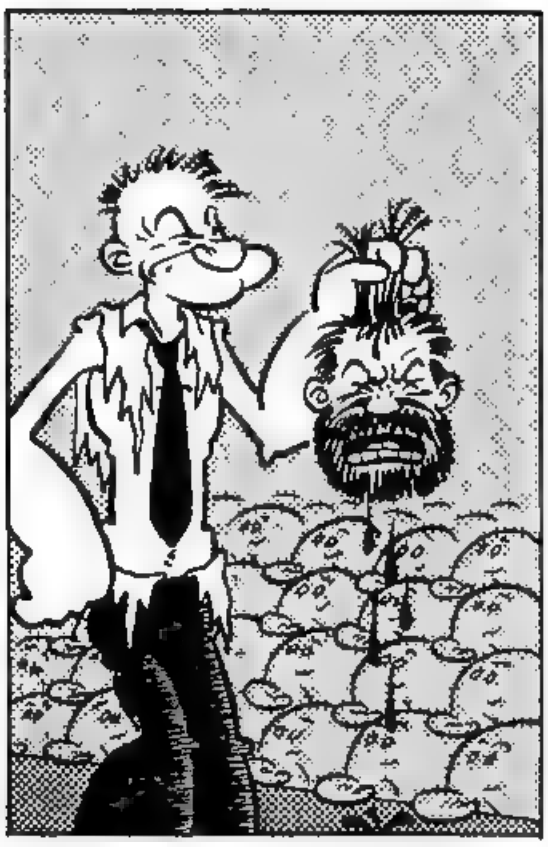

COUNTRY AN' WESTRING? WHAT'CHA THINK I YAM— A COWBOY?
AND WHAT, MAY I ASK, IS WRONG WIT' COWBOYS, YOU PUNK ROCK MORON?


ESCUSE ME LADIES AN' GENNILMENS, BUT I YAM GONER ASK ME FRIEN'S TO GO ON WIT' DA SHOW WHILST I TEACH DIS DISGUSTIPATIN' COW KICKER A LESSON—


WHY YOU
CALL ME A MORON, WILL YA!?!
KA-POW POOEY
OOF!

CARAMEL COLORED AND CARBONATED WATER WITH LARGE AMOUNTS OF CAFFEINE AND PROCESSED SUGAR
GLUG GLUG GLUG
OOOCH BAM

OW
!
SAY!
HEY YOU!
WHAM BLOOEY THUD RRRIP!



ARF! ARF! ARF!

WE AIN'T NO MUTATIONS OR TEST-TUBE CREATIONS 'CAUSE POPSTARS IS WHAT WE YAM!
BEEP BEEP
And the beat goes on...

Renegade Press

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TERRY BEATTY'S

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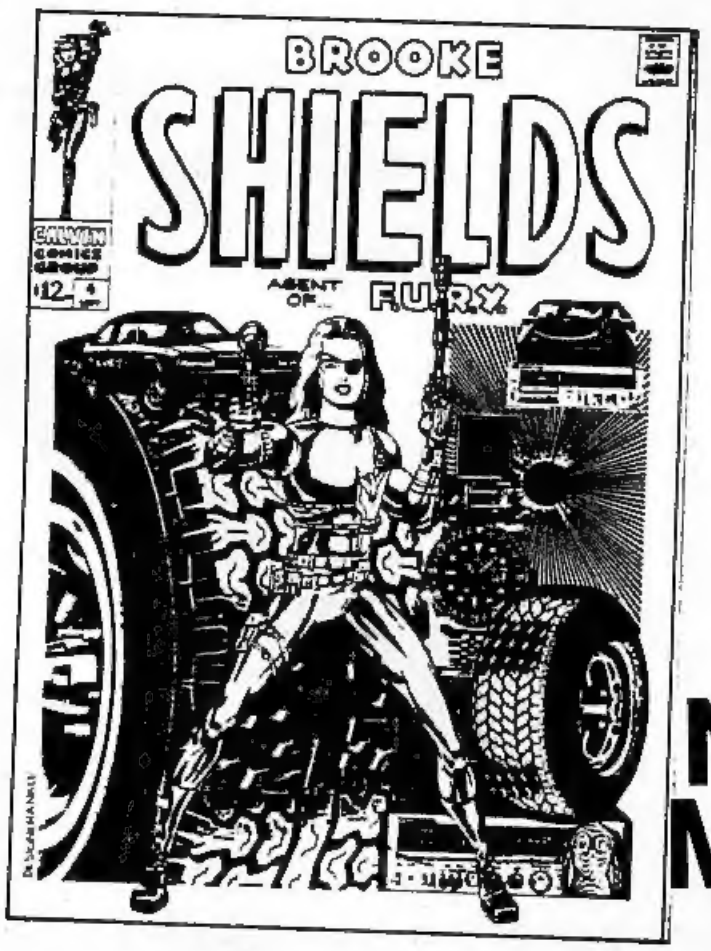
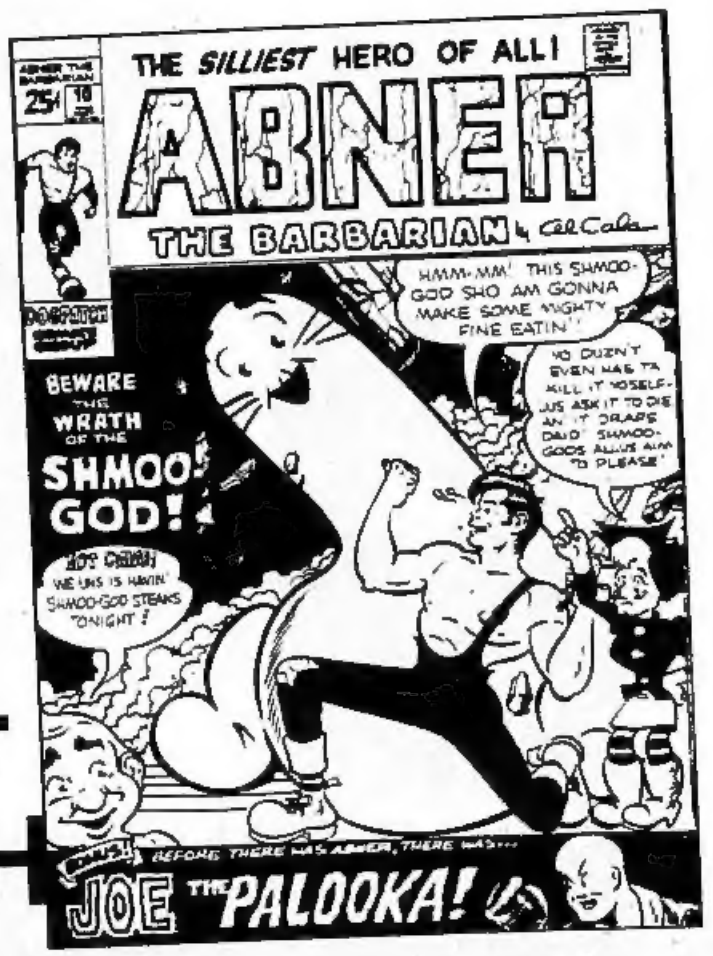
A TWISTED TOUR OF THE WACKY WORLD OF COMIC BOOKS!

PLUS



SOME OTHER STUFF, TOO!

NEXT MONTH!



Renegade releases in MAY

DITKO'S WORLD

REVOLVER #7
"Ditko's World, featuring Static"
editor: Robin Snyder

This issue begins our three-part all Ditko extravaganza. The adventures of Stac Rae begin when "The General" has kidnapped Doc. This puts Fera between a rock and a hard place. Will she call the police or Stac for help? Meanwhile. . . "The Exploding Room" is waiting for Bruno - in his nightmares. "Shag and the Uglies" is the beginning of a new strip, or is it the end? All of Revolver #7-9 will be a preview of Renegade's newest title, DITKO'S WORLD, beginning in July.

MS. TREE

MS. TREE #29 "The Other Cheek"
written by: Max Z. Collins
drawn by: Terry Beatty, with assistance by Gary Kato

An all new, serialized graphic novel begins! Ms. Tree returns from her stay at the mental institution. The question is, will her "cure" be the death of her?

WORDSMITH

WORDSMITH #5 "Even Heroes Have To Take A Joke" Written by: David Darrigo, drawn by: R. G. Taylor

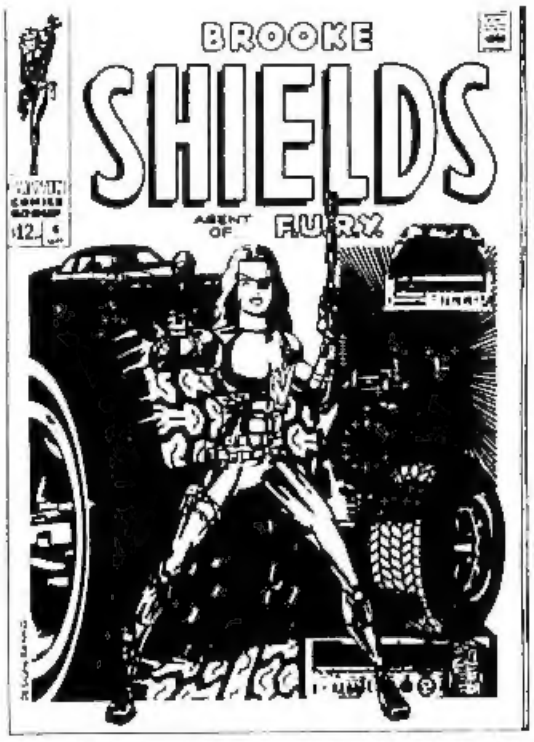
At a Writer's Guild dinner, Clay gets into a verbal joust with a Nazi who maintains that there is no difference between the "All American" mythic hero and the German Aryan ideal. Clay writes about an anti-fascist hero called "The Freedom Fighter", which becomes a joke around the New York Magazine community.

STRATA

written by: Joe Judt pencilled by: Ray Murtaugh
inked by: Jim Brozman
Everyone wants Flambeau on their side, as the "undeclared" great, patriotic war comes to a head! Flambeau gets fed up and decides to fight back. Fun, fighting and furry otters galore!

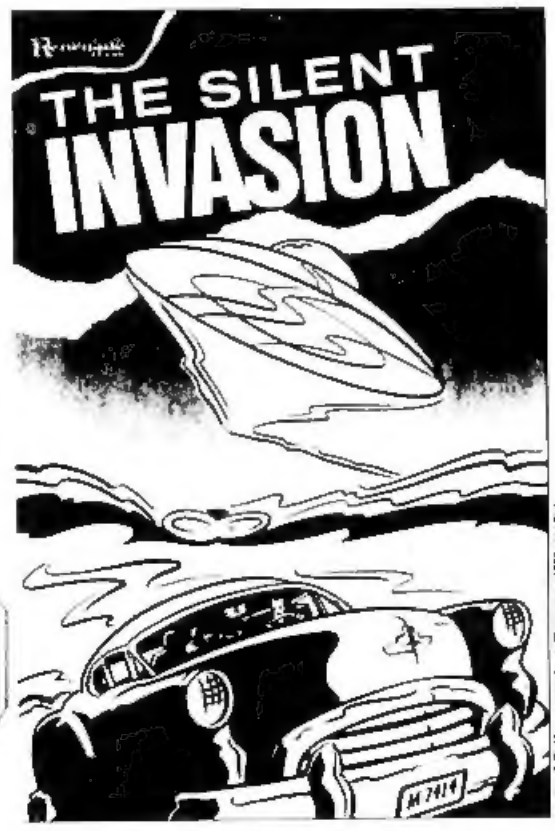
Renegade releases in MAY

PHONEY PAGES

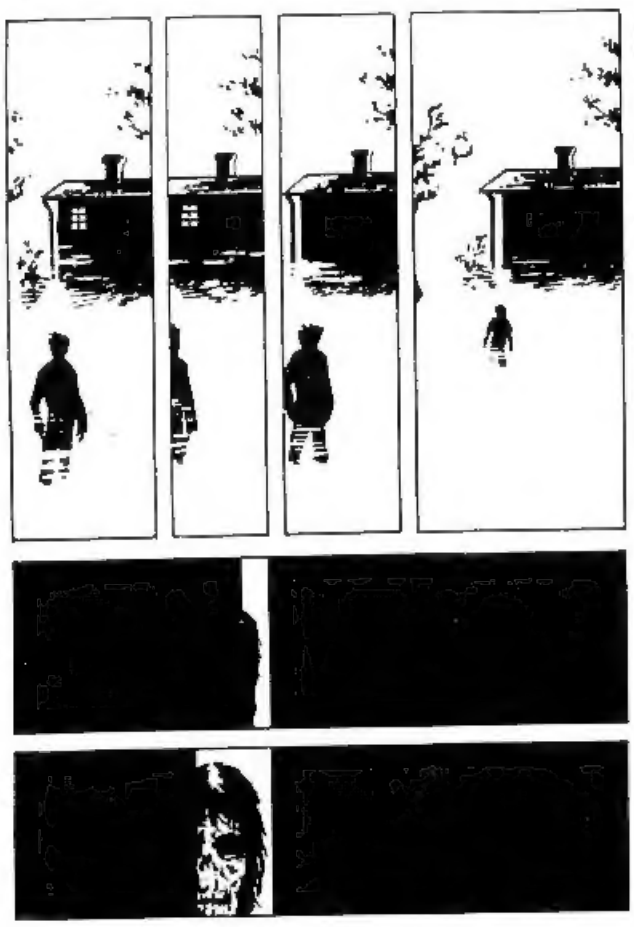


PHONEY PAGES #2
written and drawn by: Terry Beatty

This is the second part of a two-issue mini-series by Ms. Tree artist Terry Beatty. This time Terry is having a bit of fun, as we look at various comic books and their characters (and the artists who drew them). Featured are: "Marshall Rogers Neighborhood"; "Brooke Shields, Agent of F.U.R.Y."; "Chaplin America"; and "Leave It To Little Beaver". Reprinted from the old CBG feature, with some changes. 24 pages, B&W.
(enclosed: a page from "Brooke Shields, Agent of F.U.R.Y."



SILENT INVASION #2 "Secrets and Insidious Machinations"
written by: Larry Hancock
drawn by: Michael Cherkas
Matt Sinkage and Gloria Amber are hunted by the FBI, Red Agents, and other secret organizations as they flee across the country towards a mysterious rendezvous: part two of a continuing story "The Stubbinsville Connection"
(enclosed: cover)



BLACK ZEPPELIN

BLACK ZEPPELIN #5
editor: Joe Erslavas

Another all-Canadian issue, opening with the second chapter of a three-part story, "The Infinite Man" by Gabrielle Morisette and Mark Shainblum. Also featured this issue, a killer returns in Dave Sim and Gene Day's macabre story "Life's End" and a dark SF tale "Between Two Worlds" by Gordon Derry, Barry Blair, and David Day. Cover by David Day. 32 pages, B&W.

FLAMING CARROT COMICS

FLAMING CARROT #12
written and drawn by: Bob Burden
More of the crazy adventures of everyone's hero, the Flaming Carrot. Join the strangest man alive as he hunts for insidious plots and lots of mysterious bad guys!!

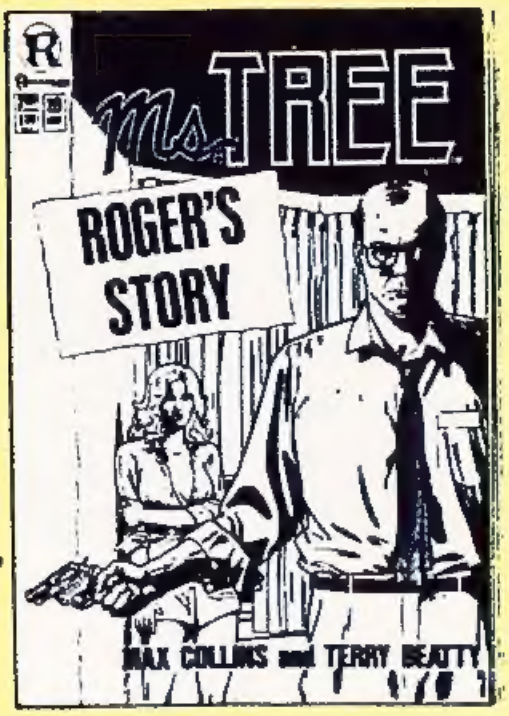
MAX COLLINS and TERRY BEATTY'S ms. TREE™

"Consistent high-quality entertainment.

Michael Tree herself is a hard-boiled female private eye, but completely free of the 'tough woman' stereotypes that run rampant through comics and television; her hard-hitting adventures, in which violence is treated quite frankly and uncomic-bookishly, center on her fierce grudge against the mobsters who murdered her detective husband. The plots are intricate mysteries worthy of Collins' numerous novels, and his prose is effectively sparse and finely honed. Terry Beatty, whose training was in humorous cartooning, has made an impressive adjustment to a stylized, dreamlike, but extremely coherent and attractive art style

...Restrained, intelligent, adult material."

Will Jacobs and Gerard Jones
THE COMIC BOOK HEROES
Crown Publishers, Inc 1985



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